

OXFORD DEFEATS MCGILL

—See page 3

No reduction in bursaries

—see page 3

Fire strikes new building

—see page 13



Vol. 54 — No. 16

MONTREAL, FRIDAY, OCTOBER 9, 1964

3 cents

Redmen meet Gaels tomorrow

First place in the Senior Inter-collegiate football standings will be up for grabs tomorrow afternoon in Kingston when the Redmen and the Queen's Golden Gaels meet in yet another of their now famous crucial games.

The Redmen will have to be in their best form if they hope to top the powerful Gaels, generally regarded to be top dogs in the OQAA this season.

Last night, as the Redmen went through the final paces in preparation for tomorrow, coach Bill Bewley remarked, "The boys know what they have to do to beat Queen's. We will have to put out both ways

to take them. Our offence will have to be sharper than last weekend and certainly we are counting on our defence to stop their running game."

The Redmen will present basically the same lineup that saw action in the 20-13 win over the Blues. The entire offensive platoon will remain intact. The only changes will occur

by DAVE McFARLANE

Sports Editor

on the defensive team where veteran Gavin Wyllie will replace the sidelined Ron Barrie at corner linebacker. Barrie tore knee ligaments in last week's game and is through for the season.

Yves Delagrave, who missed the Blues game due to illness will be dressed as backup material for Wyllie. Barrie's punting duties will be assumed by defensive back Ian Bruce. As well, former Macdonald College star lineman Nick Florian will dress for the first time.

The Gaels also sustained several injuries to key players in their 11-9 win over the Western Mustangs. Defensive halfback Bob Latham, the Gaels' defensive captain and the team's MVP last year has been lost for probably the remainder of the schedule with a shoulder separation, while starting fullback Pete Broadhurst is laid up with a neck injury. However, Broadhurst is expected to be back in action tomorrow.

Another Gael the Redmen will have to contend with will be all-star Jim Young, seeing action for the first time since sustaining an ankle injury in pre-season play. Young, the OQAA all-star fullback the past two seasons has been running from the halfback position this season, with Broadhurst at fullback.

Both teams' offensive units sputtered in the past weekend's action. However, at least one should get untracked tomorrow. With a little luck, it should be the Redmen.

Big red train

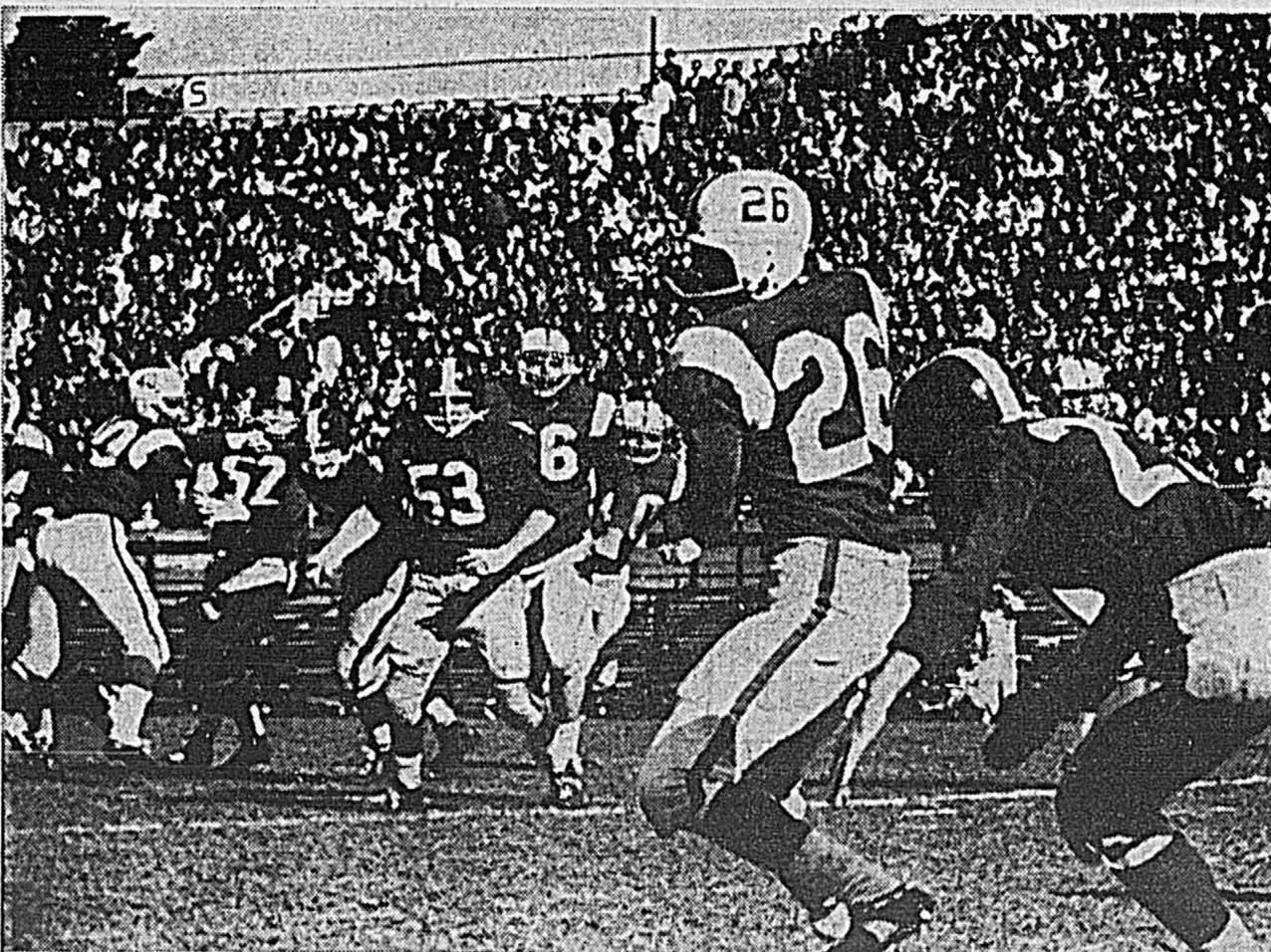
Here we are on the eve of what is historically the world's greatest annual invasion of one city upon another and as usual the toilet paper is being stashed into pillow-cases with care — but WAIT! How many are going?

Ticket sales are certainly far from reducing the Union Box Office staff to the state of exhaustion they've become accustomed to in past years. In fact, concerts have outsold football during the past week. Exactly 117 train and 164 stadium tickets had been sold when the vendors closed up shop last night.

"The response has been pitiful", a box office spokesman commented, "after a record crowd at last week's home opener and a thrilling victory to top it off, we expected the fans to appear in droves and completely overwhelm us. The trickle we've had didn't faze us at all. It's outright abandonment that the lethargic McGillians are going to leave the Redmen to more or less go it alone in what is probably the most important game of the entire season."

Never to be forgotten are the rollicking and effervescent train trips of yesteryear to the same old stadium at Queen's from which the Red and White have flown their victory banners a healthy number of times. How many old McGillians can forget those impassible train coaches, the packed buses to the stadium, the traditional showers of toilet paper, those endless victory marches and the Kingston Police.

— See page 2 —



Chris Mapp, speedy rookie halfback receives accolades from his audience, as Toronto players, jealous with envy, try to steal the show. See Chris and his friends in Kingston tomorrow.

You're never too old...



"Old McGill" continuing sales

"Old McGill", the University Annual, kicked off its 1964-65 campaign yesterday as sales were initiated all over campus.

Tables in the Arts building and on the lower campus staffed by "Old McGill" girls vended annuals all day to interested students.

"Old McGill" himself was seen riding around campus in a caleche with Pat Trapnell, last year's Carnival queen and fascinated students watched as he merrily waved his way along.

He will be riding next week as well since sales will continue on campus till next Friday. Fran and Erica, of the McGill Folksinging Society, will perform on the lower campus today at lunch-hour with additional entertainment planned for next week.

Drawings for prizes will be held following each day's sale. Heading these prizes is one of the 7 veils used by Fawzia Amir to be presented by her, with a kiss, to the male student who holds the winning sale's slip. Other prizes include gift certificates, dinners for two, and a "Dream Date".

MCWA TO PONDER PEACE

The Eighth Annual Conference on World Affairs will be held this year from November 18-21. The topic to be discussed will be "Disarmament and World Peace".

It is expected that the conference, as in the past, will attract delegates from universities all over Canada and the U.S. Several prominent authorities on international affairs are scheduled to address the delegates.

General E.L.M. Burns, disarmament advisor to the Canadian government, will speak regarding the progress of the disarmament negotiations at Geneva.

On Friday, November 20, Professor Vassily Leontief, of the Department of Economics at Harvard University, will discuss "The Economic Implications of Disarmament". Louis B. Sohn, Benn Professor of International Law at Harvard, will speak

on the rule of law in international affairs on Saturday.

The closing banquet on Saturday night will feature as guest speaker Paul Martin, Canada's Secretary of State for External Affairs.

Most of the work during the conference will be done in group study sessions of twelve delegates per group. Each delegate will prepare a short paper on an assigned topic, which he will present at one of these sessions.

In addition, there will be plenary sessions on both Thursday and Friday evenings at which delegates will hear panels discuss the topics "Arms Control and National Security" and "Arms Control and European Security".

"Think Pink" mystifies; students totally clueless

"What does 'Think Pink' mean to you?"

This was one of a series of questions posed recently to hapless McGill students by a Daily survey team inquiring into readership habits.

Ads mysteriously demanding "Think Pink" have been appearing continually in this newspaper for a number of weeks.

Of the hundreds of students queried, almost all offered candid opinions rather than answering "don't know", or "no idea." Some took the question in a humorous vein. Said one co-ed, "Think Pink" rhymes. It's a 'think happy' ad."

A soulful remark was uttered by an engineer, "Think Pink" means pink gin."

Predictably, students saturated by the ads called the whole thing an advertising gimmick. But a surprising number of McGillians attached some political significance

to "Think Pink." Replies ran the gamut of the whole political spectrum.

"It means go communist", said a freshman. The hue of socialism was raised by another.

One political observer opined, "U.S. elections; Goldwater of course." The editors of the Daily were charged with having social-democratic inclinations by a fierce critic.

As of this writing, the arcane subtleties of "Think Pink" continue to baffle the campus. Informed authorities deny Red Ensign is involved. However, unusually reliable informants indicate the issue will come to a head in the coming days.

Choo-choo chugs

Continued from page 1)

Today is the last chance to put on shoes, put down the pipe, turn off the television set and rumble down to the old Union to purchase the necessary ducats to insure you a place on McGill's only mobile carnival. Train tickets are going for \$7.00 with an additional \$2.00 bond which will be refunded in whole or in part depending on the extent of damages, if any, to the CNR rolling stock. Stadium tickets in section D are going here at McGill for only \$1.50. These same seats are normally priced at \$2.50 (as is marked on the ticket) and anyone trying to buy one at the stadium will have to pay the higher price and will undoubtedly

ly not be able to get one in the McGill section. These seats are on the 25 yard line.

The train leaves Central at 8:30 am EDST Saturday and arrives in Kingston at 11:50 am. This same train leaves Queen's for Montreal at 7 pm and arrives back at Central Station at 10:30 pm. The train tickets will be accepted for return to Montreal on any train out of Kingston until Monday night, so people intending to make a long weekend of the trip can do so at no extra rail fare.

The response this year is a far cry from the crowds of 1,100, 1,600, 2,100 and 2,700 fans who flocked onto the train in past seasons. Where are the throngs of fraternity men, and above all where are the throngs of Engineers who in all past years have made the excursion the big success it was always acclaimed to be?

The Box office closes at 4 pm today. With lots of talk and lots of hustle, the Redmen will get the support they deserve.

THINK PINK

EXTERNAL AFFAIRS PROGRAM

Students are invited to apply for the following positions as MCGILL DELEGATES:

(All members of the Students' Society are eligible).

2 delegates to the

University of Toronto
Annual Conference
Toronto, Ontario

October 29—November 1

TOPIC: "THE CHANGING FACE OF ENGLISH CANADA"

Application forms are available at the SEC Office in the Union. The deadline for applications is 5 pm, Wednesday, October 14.

BONNIE STERN
Director,
External Affairs
SEC

KINGSTON FOOTBALL EXCURSION Saturday, October 10

McGill Redmen vs Queen's Golden Gaels

Leave Central Station 8:30 am EDT Leave Kingston 7:00 pm EDT
Arrive Kingston 11:50 am EDT Arrive Central Station 10:30 pm EDT

TICKETS ON SALE AT THE UNION BOX OFFICE, 9 am to 4:45 pm

Bond: \$2.00
Return rail fare: \$7.00
Stadium seats: \$1.50

Bond refundable if there is no damage to the train.



Michael Beloff, of the victorious Oxford debating team. On the left side of the picture is Harry Bloomfield, Men's Vice-President of the Debating Union.

POLITICS TOO SERIOUS, OXFORD DEMONSTRATES

by MICHAEL BLAU

The resolution that "Politics is too serious for the intellectuals" was successfully defended by Oxford debaters against McGill last night. Judged by a packed house at Redpath Hall, it was approved by a margin of two to one.

Debating for McGill were Stan Hartt, a B.C.L. graduate and Lionel Chetwynd, a first year law student. The Oxford team consisted of Michael Beloff, a past president of the Oxford Union, and John Aitken, President of the Oxford Conservative Association and Editor of the *Oxford Tory*.

Intellects defined

Beloff led off by saying that there are three types of politicians — the intelligent, the sincere, and the vast majority. He then defined an intellect as one who is interested in the abstract.

He gave as an example Woodrow Wilson, an intellect, who negotiated the Treaty of Versailles. He then cited the case of one of the foremost intellectuals of our time, Adlai Stevenson, who accepted nomination as the Democrat presidential nominee but wished the convention had chosen a "better and abler man".

Politicians, Beloff claimed, say that the end justifies the means, while intellectuals don't believe this. Politicians must get out and meet the people, a fact which intellectuals are incapable of.

Fuddy-duddies et al

Hartt, the first speaker for the negative, said that he could not agree with the definition of the intellect as a "fuddy-duddy, totally divorced from reality". He claimed that an intellect is a member of the educated or enlightened class. Thus, intellectuals must be able to dominate politics.

He then questioned whether politics were not serious enough for the intellect. The mess that the world is in, is the blame of the politicians, not the intellectuals, he claimed.

As an example Hartt surveyed the current political situation. In America there is a son of a Birch, an 18th century thinker, a man who will use nuclear weapons in the war on poverty, running against a wheeler dealer. In Canada, 265 of our politicians spent the whole summer debating if a flag should have three maple leaves or one.

Intellects failures

The second speaker for the affirmative, John Aitken, gave more examples of intellectuals who had not made good as politicians. Plato, a great intellect, was a failure at being a politician because he enforced laws that were unpopular.

"Intellects fail as politicians", he said, "because they are preoccupied with things of the mind, while politicians must be preoccupied with people."

Concluding the arguments for the negative, Chetwynd (called Chat-wind by his opponents) said that government is a serious matter, too serious for the politicians, and so it should be left to the intellectuals, not the fumbling-bumbling politicians.

"Society needs intellectuals", he said, "to protect it from those who would pervert it. Intellectuals are preferable to politicians and there is a definite role for them in government."

Bursary funds increased

Quebec government bursaries will not be reduced this year due to an increase in the allotment to the Student Aid Service, an increase accomplished through last-minute student representations to the provincial government.

It had been feared that a uniform cut would be made, as has occurred in former years, when total bursaries exceeded the allocated budget.

When the Consultative Committee of the Student Air Service—a purely student body—met on September 27, a motion was presented by the University of Montreal and seconded by McGill which would have asked that IBM processing of bursary applications be completely halted for three days so that students could meet with Education Minister Gerin-Lajoie to request a supplementary aid budget.

It was submitted with the knowledge that this processing would not get fully underway for several days in any case. Despite this, other representatives feared that aid would be postponed. The motion was summarily defeated.

The following day McGill

Students' Society President Saad Mirza cabled Mr. Gerin-Lajoie in support of an augmented budget. Then last week Michel Vaillancourt of the U of M travelled to Quebec City where he met with representatives of the Department of Education and succeeded in barring the proposed cut.

Thus students who filled out applications for bursaries before August 30 can expect a reply between October 15 and 30, while those who handed theirs in last month will be answered

in mid-November. These dates are two to three weeks earlier than last year's.

Bursaries are divided and distributed by electronic computer which processes student applications. These contain information on students' financial status and if they fulfill the norms which have been set by the Student Aid Service bursaries are forthcoming. This aid hopefully constitutes the difference between total tuition and students' own financial resources.

Library News

The McGill University Library will be closed on Thanksgiving weekend Saturday and Monday.

Lectures cancelled

All lectures and laboratory periods will be cancelled on Monday, October 12, Thanksgiving Day.

Elections fill two positions

Joan Glashan was elected President of the W.A.A. and Ruth Thompson, Women's Union Member-at-Large in a light by-election yesterday.

Rosalind Paris was acclaimed S.E.C. Representative from the Schools of Social Work, Occupational and Physical Therapy and Nursing. She is in fifth year B.Sc. Nursing.

With only 349 votes cast, both girls were elected by slim margins. Joan defeated her opponent Beekie Roe by a vote of 174 to 129; only 23 votes separated Ruth and her opponent Betsy Brugler.

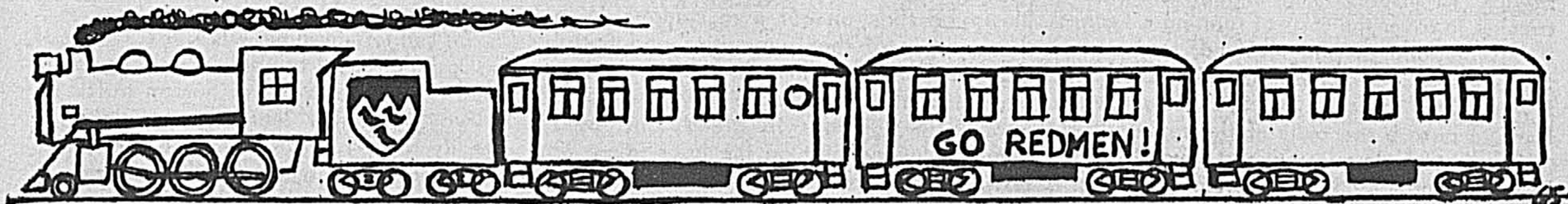
A third year dentistry student, Joan Glashan has participated in athletics throughout her career at McGill. Particularly active in Hockey, she has been President of the Hockey Club and captain-manager of the Hockey team.

As sports representative for the faculty of Medicine and Den-

tistry, she has had experience in the W.A.A. In addition to her athletics, Joan was vice-president of the Women's Medical Undergraduate Society and is a member of the Redwing Honour Society.

In her two years at McGill Ruth Thompson has contributed much to the women's sports scene. This year, as president of the Basketball Club, she is organizing an intramural basketball league. As well as being active in tennis and swimming, she is a member of the Competitive Sports Council.

Rosalind Paris is in fifth year B.Sc. Nursing.



1 RUN, 0 HITS, 2 ERRORS

BALTIMORE, MD. — A month ago people in this pennant-crazy city were comparing Lyndon Johnson's electoral position to that of a baseball team with a four-run lead in the third inning. Not a very commanding edge so early in the ball game, but a rather ominous one three innings later.

With the political baseball game now in its sixth inning, President Johnson has not only retained his lead but has batted in a couple of additional runs. Senator Goldwater must score quite a few runs between now and November 3 if (to change the metaphor) he is to escape being buried in a landslide of major proportions.

However, the same people in this no-longer-pennant-crazy city point out that anything can happen in a country where the Baltimore Orioles lead the invincible New York Yankees by five games at one point and trail them by four games less than a month later. Oriole bumper stickers are now selling at half-price.

They mention the 1948 campaign, when press and pollsters had all but elected by acclamation Republican candidate Thomas Dewey (a situation resulting in the still-classic Election Eve photograph of re-elected President Harry Truman airily waving a copy of the conservative Chicago Tribune, its banner headline reading "DEWEY ELECTED PRESIDENT").

What will happen in the next month is uncertain. All present signs, however, indicate that were the election to be held today, Lyndon Johnson would receive almost two-thirds of the popular vote, about as large a margin as that obtained by Franklin Roosevelt in his 1936 campaign, when he carried all the states in the Union except for Maine and Vermont.

Indeed, analysis fails to uncover many areas where President Johnson does not have strong support. He has the populous Northeast — from Maine to West Virginia — solidly in his pocket. He has a firm grip on California and on most of the Northwest.

The traditionally conservative Midwest is more of a battleground. However, anti-Goldwater sentiment in

• Sentiment against Goldwater results from his failure to take a strong enough offensive against the democrats.

Ohio and Michigan — two of the most important midwestern states — is strong enough to force their Republican Governors, James Rhodes and George Romney, respectively — who are also running for election — to withhold their support. The only other important midwestern state, Illinois, is in the firm grip of a ruthless and efficient Democratic machine run by Chicago Mayor Daley.

The South is still an open question. While Goldwater's conservative philosophy — and his negative vote on the Civil Rights Act — appeals to Southerners, Lyndon Johnson's chances are bolstered by four basic factors: (1) a summer relatively free of racial violence at least in the South; (2) Johnson's own Southern origins; (3) the Johnson anti-poverty and Appalachian legislation (of which the latter has still to pass the House), which

will be of help especially in such states as Virginia, Kentucky, and Tennessee; (4) the growing Negro vote, now comprising about 13 per cent of the Southern electorate, which, if it goes solidly Democratic as expected, would allow President Johnson to carry most states with only 40 to 45 per cent of the white vote. Senator Goldwater can at this juncture count only upon Alabama and Mississippi, despite South Carolina Senator Strom Thurmond's defection from the White Sheet division of the Democratic Party.

The strong sentiment against Senator Goldwater is a result primarily of his failure to take a strong enough offensive against the Democrats or to raise any meaningful issue with which to capture the imagination of the electorate. The only thing which makes President Johnson even faintly uncomfortable is the Bobby Baker scandal. (It should be!)

The economy has reached an unprecedented level of prosperity, a boom marred only by a stubbornly high level of unemployment which President Johnson really doesn't have to worry about because (1) labour is behind him one hundred per cent anyway and (2) he gives the impression that he is trying to do something about both its cyclical aspect (by the tax cut) and its structural aspect (by the anti-poverty and Appalachian-development legislation).

Indeed, the prosperity of the economy (along with some shrewd public relations work on the part of the President) has drawn to him the support of a large segment of Big Business, a traditionally Republican force. Business and Labour are sharing the same electoral tent this year.

Senator Goldwater had hoped to find a contentious issue in foreign policy. However, from the beginning, he has been constantly on the defensive in this field. He has failed to convince the electorate that he is not the impulsive, trigger-happy simpleton that the Democrats say he is, that it is not he, but the Democrats, that are inviting war.

Nuclear arms have emerged as the key issue of the campaign. Television commercials show a small child pulling petals from a sunflower and then abruptly switch to an atomic explosion. When campaigning, the Senator faces placards like "I'm too young to die" and "Help Goldwater stamp out peace." He has been too busy defending himself from these charges to accuse the Administration of Being Soft On Communism as often as he would like. At one point, he had General Eisenhower go on television to denounce such accusations as "absolute tommyrot".

• The only thing which makes President Johnson even faintly uncomfortable is the Bobby Baker scandal.

It is this factor which explains more than anything else why Lyndon Johnson's electoral lead is so great despite a manifest lack of enthusiasm for the President himself. The support for President Johnson is really antipathy against Senator Goldwater. The

McGILL DAILY

THE OLDEST COLLEGE DAILY IN THE COMMONWEALTH
Fifty-fourth year of publication

OCTOBER 9, 1964

The McGill Daily is published five times a week by the Students' Society of McGill University at 690 Sherbrooke Street West, Telephone 288-2244. Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Postage paid at Montreal. Editorial opinions expressed are those of the Managing Board and not the official opinion of the Students' Executive Council.

Printed at 8430 Casgrain St.
RADIO-TV Printing Co.

109

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STAFF FOR THIS ISSUE

'the horn blows at midnight', but I blow my nose all day long — like this tuberculous is going to my chest, but thanks to sam metalin, ann rodrigues, steve van beek, john dufour, judy rebick, aaron sarina, peter allmatt, marc raboy, lise cole, rhona katz, elly albaum, marly freman, and oscar ryder VICTOR is no longer coughing. the end has come, please do not feed the queen.

Apathy rides again

Editorials on "apathy" have acquired a deservedly infamous reputation, which this one will do nothing to dispel. The circumstances however appear to call for one, and may be briefly summarized as follows. At the time the Union Box Office closed last night 117 tickets had been sold for the train to Kingston Saturday and 164 for the Stadium. Neither figure verges on the inspiring but the first is probably the more serious.

The Canadian National does not normally operate handcars in revenue passenger service. To insure filling enough standard coaches to cover the costs of running a train, it has demanded, and received, a deposit from the SEC equivalent to 250 fares. If fewer tickets are sold, the SEC budget will have to absorb the costs of the remainder.

Some students may expect to drive to Kingston and buy their stadium tickets on arrival. If so they will be disappointed, for

the only tickets available the day of the game will be in the endzones.

Technical details aside, the basic issue remains. Intercollegiate football promotes, but is also dependent on, a feeling of solidarity between the team and the campus. No team can be expected to produce its best efforts if the spectators are hostile or non-existent. The Redmen have done their best in recruiting and training a team worthy of the University. The rest is up to us.

Turnstile traffic

The press of the world's ever-expanding population has never been more vividly illustrated than on our own campus. With the addition of the Humanities and Social Sciences Centre to the Arts Building complex, more students than ever are now descending upon both buildings in greatly increased numbers, every hour on the hour (more or less). There is no immediate remedy for this. All classes begin on the hour and the

majority of students attempt to arrive on time. From force of habit, they use the age-old portals of the Arts Building — hundreds of them pushing and jostling one another in their efforts to get in before the final bell, while an equal number does its best to escape through the same narrow passage.

Those students with well-developed imaginations have discovered that there are two other ways of entering either the Humanities or the Arts Building. One is through a smaller door to the right of the main entrance to the Arts Building; the second is in the new Humanities Centre. These help, but are not enough to handle what must be upward of one thousand people trying either to enter or leave the two buildings.

Nothing can be done about the size of the scholarly masses, but something can be done about the turnstile methods used to get them to and from classes. The Humanities and Social Sciences Centre has four sets of doors — all of which, presumably, are in good working order; yet, only one of these has been unlocked to allow the flow of traffic in either direction. Not only can the doors not be opened from the outside, but they have been wired shut from within. There may be a good reason for this, but the Fire Department probably wouldn't agree.

We cannot imagine what the cause of this lock-out could be, but its only apparent result is the hampering of human traffic on its way to higher learning. Certainly the already rocky road to education should not be impeded any more than it has been in the past.

President is not the type to arouse violent passions (even if he should want to, which he doesn't). The general feeling towards the two candidates is typified by the placard which greeted Senator Goldwater at a rally in Athens, Ohio: "Even Johnson is better than Goldwater".

● Because of the absence of solid issues the campaign has become almost as dirty as depression politics.

Political analysts expected the so-called "white backlash" — white reaction toward what they regard as "excesses" in the Negro's drive for equal rights — to play a prominent role in the campaign. Goldwater himself tried to cater to this sentiment by warning of "crime in the streets" — "Our wives and daughters are afraid of going out at nights" — and somehow linking this to a lack of morality on the part of the present Administration.

This line of attack was promptly squelched by a conveniently issued Government report revealing that the city with the highest crime rate — and twice as many forcible rapes per capita (so to speak) as New York City — was none other than Phoenix, Ariz., capital of Barryland.

All available indications, however, seem to imply that though the backlash effect is important when taken in isolation, it affects marginally the average voter's choice of candidates. For example, in last month's primary election at Dearborn, Mich., the only Northern Democratic Congressman to vote against the Civil Rights Act was defeated in his bid for renomination, in a district with sociological characteristics that would promise an especially strong backlash effect. At the same time, voters approved by referendum an ordinance permitting discrimination in housing. The same result is expected from a similar referendum in California, even though Democrat Pierre Salinger, who has declared himself opposed to freedom to discriminate, is leading the senatorial race.

Because of the relative absence of solid issues to fight on — surprising in view of the ideological clash of the two candidates — the campaign has become almost as dirty as Depression politics. There has also been a sad and notable dearth of classic statements such as the LBJ himself made in a whistle-stop speech at Culpeper, Va. four years ago: "What did Richard Nixon ever do for Culpeper?"

Senator Goldwater has accused his President of Outlandish Corruption, of Lying In His Teeth To The American Public, and of Selling The American Nation To International Communism. He has been well aided in this respect by his running mate, Rep. William Miller, who has the dubious reputation of possessing the politically foulest mouth on Capitol Hill. (It is said that whenever Miller's mouth is opened for whatever purpose, as if by reflex action two words pop out: Bobby Baker.) And Lyndon Johnson, in a series of so-called "non-political" speeches, has come close to calling Barry Goldwater a murderer.

The President's Thursday speech at Johns Hopkins University here was typical. Titled his speech "Our American Goals", he began his talk with the claim that "there is no spirit of partisanship in what I say today". He then systematically made a call for restraint, moderation, and unity, and criticized his opponent's "mean

spirit" without ever mentioning the Senator by name.

"The age of reason deserves — and demands — the politics of restraint," he said. "Instinct and intuition are not enough to rely upon in directing our national destiny. We must make man's extinction improbable, and man's fulfillment inevitable. The day of government by ultimatum is gone forever."

Not exactly dirty, but definitely very sneaky.

The excessive mud-slinging would ordinarily be a political commentator's field day. However, the press is still smarting from Republican charges that its reporters are biased against their candidate (they are). Almost to a man they have changed their tone from invective to sarcasm. Typical is Charles McDowell's "Code of Ethics", of which the choicer rules follow:

"It shall not be fair to quote Senator Goldwater's latest position on any issue without giving Congressman Miller 48 hours to interpret what Senator Goldwater meant when he took his next to last position on the issue.

"It shall not be fair to keep talking about Bobby Baker when it is obvious that President Johnson would rather not.

"It shall not be fair to accuse Senator Goldwater of wanting to give control of nuclear weapons to the NATO commander just because he keeps saying he does.

"It shall not be fair to 'misquote' a candidate unless it is for the candidate's own good.

"It shall not be fair for anyone, until after Election Day, to call a fellow American a nut, pink, warmer, appeaser, carpet-bagger, (with any prefix), Easterner, Gold-wallace-ite, redneck, wheeler-dealer, fanatic, columnist, commentator or ratfink."

The 1964 campaign will be noted by historians not only for its low level of campaigning, however, but also for the radical shifting of party alignments which is presently taking

● There has been a sad and notable dearth of classic statements.

place. Alabama and Mississippi will likely vote Republican for the first time in history. Vermont will probably support a Democrat for the first time since 1840.

Prominent Democrats are endorsing Republicans (whether they be fire-and-brimstone Southerners supporting Senator Goldwater or New York Reform Democrats like Gore Vidal working for Senator Kenneth Keating in his neck-and-neck senatorial race with Bobby Kennedy). Conservative Republican businessmen are voting Democrat for the first time in their lives.

The fear among Republicans in such areas as the Northeast is that Goldwater, falling fast in their area, will drag the rest of the state Republican ticket with him. Republican Senator Kenneth Keating of New York, who had caught a heavy diplomatic chill at the Cow Palace when Senator Goldwater made his ill-chosen remarks on extremism, is very ostentatiously running independent of the national ticket.

Senator Keating has been praised for his political courage in making this move, but his schism is due more to political astuteness. Bobby Kennedy is giving him such a hard race that for the Senator to give even a faint measure of support to the national ticket would lose him the election.

Other Eastern Republicans have reacted to the Goldwater candidacy

in a less flamboyant manner. Governor George Romney of Michigan "accepts but does not endorse" the national ticket (The Governor has declined to say whether or not he supports it). In other key races, Pennsylvania Senator Hugh Scott and Maryland Senator J. Glenn Beall have reluctantly announced support of the national ticket but avoid mentioning it on the hustings. Both are in trouble in their respective campaigns.

If this shifting prism of political support has shaken the foundations of the Democratic Party in the South, it has left the Northeast Republican house in total disarray. Typical of the party disorganization in the Northeast is the Maryland Republican Party.

Throughout the post-war years Maryland Republicans have gone out of their way to build up a progressive image, an image fathered by one-time Governor (now Mayor of Baltimore) Theodore McKeldin and typified by the state's two-term Senator Beall. State Negroes, in response to this image, had traditionally supported the party of Lincoln, even though Negroes in other states have transferred their allegiance to the Democratic Party, the one-time home of the Ku Klux Klan.

Reacting against the Goldwater candidacy, however, Negroes have been abandoning the Republican Party in droves. In the past two months Democratic registration among Baltimore Negroes, who comprise 37 per cent of the city electorate, has been fifteen times as high as Republican registration. Not one of the sixteen Negroes on the 45-seat Republican City Committee has announced support for the national ticket.

The widespread defection of moderates and liberals from the Republican Party here, especially that of the large Negro vote, has, in the eyes of many observers, tolled the death knell of liberal Republicanism, and, hence, that of the Republican Party, in this liberal-leaning state. The same observation has been made throughout the Northeast.

Most Republican office-seekers who, like Senator Beall, at first

shunned the national ticket, have been brought into line by the party organization. The sole exception, David Scull, who is running for election as Congressman-at-large, has yet to receive a penny of campaign funds from the state committee, and has had to rely on personal support.

● The 1964 campaign is primarily notable for the radical shifting of party alignments.

The most prominent Republican holdout in the state so far has been Mayor McKeldin, somewhat of an elder statesman but with greater influence in the Republican Party than his formal title suggests (Some Maryland Negroes still regard him virtually as a saint). He has stated publicly that "an awful element is in control of the Republican Party", but has not openly endorsed President Johnson, which would risk his prestige and influence within the party. It has been rumoured he has been offered the Israeli Ambassadorship in return for such an endorsement.

Thus the campaign itself is likely to have lasting effects on the American political environment, at least in the near future. However, all indications are that Senator Goldwater will be denied the opportunity to influence history directly. He is likely to earn himself a place in a footnote alongside the name of Governor Alfred Landon, the Republican standard-bearer who was so disastrously routed in 1936 and who was the last major candidate who could be described as a "conservative" in the Goldwater cast.

by Noel Roy

Noel Roy, a former Daily News Editor, graduated from McGill last year with honours in Economics. He is now attending graduate school at Johns Hopkins University in Baltimore, and serving as the Daily's Washington correspondent.

LETTERS

Disagrees With Bergsma Analysis

Dear Madam,

At the beginning of last week you carried an editorial, the substance of which was that in a pluralistic society as we know it, no single religious ethic can be imposed as normative, by the state.

This surely is a subject which is very pertinent, one which could have been thoroughly explored with benefit to everyone.

Instead, we are treated to a series of fatuous, historically misleading propositions which read like one's first high school debate.

To condemn the idea of a Christian society on historical grounds because of its wars, hardly speaks well for our own. In the long history of the idea, is Franco the exemplar? What do you mean by a 'causal connection' between religion and ethics? Anything?

May one hope for a little more understanding and better taste in your future editorials?

David Ames

Winter Carnival Supports Barry?

Dear Madam,

Looking through the handbook, I was interested to find that the Winter Carnival promises to anyone who takes part "a great deal of pleasure in working and planning with a wonderful and talented group of students." After such fulsome praise, I was very eager to join this wonderful and talented group. You may judge my dismay on Activities Night when I found that part of the Winter Carnival booth consisted of exhortations to vote Goldwater-Miller in '64.

What, one wonders, has the Senator from Arizona to do with McGill Winter Carnival? What is the reaction of coloured students at McGill to a situation in which their student fees are being used to support someone who considers them second class citizens?

May I, as a West Indian student, demand a public explanation from Mr. Monroe Charlap, Executive Chairman of Winter Carnival? Finally, since Winter Carnival is an SEC-backed activity, may we hear from Mr. Mirza on this outrageous and offensive breach of student regulations?

Anne Cools,
McGill Y.C.L.



Class of '65



La Terre à Boire:

Il n'y avait rien à voir

THE PREMIERE

A week ago, I set out to review *La Terre à Boire*, the Montreal-made movie directed by local talent Jean-Paul Bernier. My long gown and I went with 1,600 more long gowns and black ties to a Hollywood-style premiere at Le Parisien. Celebrities glittered in the glow of the klieg lights and leading members of the city's cultural cliques slunk lion-like over the plush red carpeting — Actor-Director Gratien Gélinas, Cartoonist Normand Hudon, Film-maker Claude Jutra, Sculptor Vaillancourt, National Film Board Commissioner Guy Roberge, U. of M. Vice-Chancellor Léon Lortie. And others.

A fashionable half-hour after the announced curtain-time, the audience began applauding, rhythmically, and with polite impatience. "Technical difficulties" provided an immediate alibi. The film was promised in ten minutes. As a temporary pacifier for a somewhat irate audience of invited guests, Film Board shorts were flashed on the screen. To escape, I went into the foyer.

In the foyer, Director Bernier and Actor Patrick Straram were anxiously conferring. More and more people were drifting out of the theatre. A period of waiting ensued.

One hour later, Producer Lasnier arrived in a screamingly-strewn squad car. The film would not be shown, due to structural difficulties. The Board of Censors had refused to release the film.

La Terre à Boire was declared to be "the avant-garde of the avant-garde of the International cinéma" and the people of Québec were adjudged, at least by the Censors, to be "not ready for the climate of the film".

The audience dispersed turgidly. Many of the would-be spectators were friends of the people who had put in four months of dedicated



JEAN-PAUL BERNIER

effort on the film. They sympathized with the predicament of cast and film crew. A few loudly proclaimed the stupidity of holding a premiere without a previous screening.

At 8:30 pm, the night of the premiere, when the au-

by Merrily Weisbord

dience was settled in their seats, the Censor Board was still in the dark about the second half of the film. No screening had been arranged for the purposes of censorship prior to the premiere.

Some cynics speculated that the whole thing was a subtle publicity stunt on the part of the producers. It seemed sadly ironic that this unforeseen disaster had happened to the first entirely professional, commercial-independent film enter-

prise undertaken in Quebec.

As it happened, the French director François Truffaut, in town briefly between commitments, was among those attending the premiere. He will be making *Fahrenheit 514*, a film based on a science fiction short story by Ray Bradbury, in Toronto next summer. During a preliminary sojourn in that city, he decided to seek French-speaking society in Montreal. On Wednesday night, he attended a showing of *La Peau Douce*, at the Elysée, and introduced himself and his film to the audience — "In my opinion, a director should never introduce a film he has directed. This is my film. I hope you enjoy it." Thursday evening's screening was supposed to have been a highlight of his stay in Montreal — how fortuitous that Truffaut's visit should be coincidental with the world-wide premiere of a really significant step in Canadian film-making.

Whatever the impression he received as a result of Thursday night's fiasco, it could hardly have been the one hoped for by any individual who has any regard for Montreal's, or Canada's, status as a new force among the film industries of the world.

BERNIER

Two nights earlier, I had spoken to the director, Jean-Paul Bernier. He seemed tense and excited in spite of his obvious fatigue. "I am not myself, but the man of everybody." Dinners, parties, interviews, and attending to a hundred last-minute production details were among the many demands that would not allow him a moment to himself. In a week he was to fly to New York for the U.S. premiere, the next week to Paris.

Bernier epitomizes the romantic prototype of a director — from his long wavy hair to his long black cigar. He speaks laconically, looks sensitively silent, and alienates people by his forthrightness.

One interviewer, smiling and struggling painfully in French, apologized for her

awkwardness, saying she liked to practice her second language. "Speak English," he said. "Tomorrow you'll practice your French."

Bernier, 28, directed for television, radio, and the legitimate theatre. Two years ago, he made jewellery. Some acquaintances see only Bernier, the dilettant — gin, women, and 421 (a French game of dice). Some know him only as the devoted artist who refuses food or sleep while he works.

Bernier's philosophy is to live every moment through the senses — for him, self-analysis and intellectual disputation are superfluities. "Sensitivity" and "feeling" are a grace-note to his conversation.

The story is told that Bernier had every cast member sign a contract specifying "no drinking on the set". One scene in the film called for a full-dress party in full swing. Time came to shoot this sequence. The actors arrived, sober and on time — and Bernier proposed toast after toast until not even the cameraman was sober enough to get it on film.

As with all directors, rumours are circulated to the effect that Jean-Paul is a potential genius of the medium. Or a tragic hero.

which women love: innocently, possessively, and jealously.

At the film festival this summer, Bernier was glad to have seen the Godard film *Contempt*. "Now I can be sure mine is better," he said.

A cut version of Bernier's masterwork — "showing only heads and shoulders" — has been, at the last moment, released by the Censor Board. A screening for the press was held at 12 pm last night, and the edited film will open at Le Parisien this evening.

It will premiere in New York and in Paris, somewhat later than the dates originally scheduled.

A review of *La Terre à Boire* will appear in next week's *Panorama*.

THE FILM

The story of Bernier's film shows certain parallels with the story of Bernier's life. For many years, he has wanted to make this movie. The film centers around a young Arts student, Barbara — played by Geneviève Bujold — and her relationship with her father, Gilles Pelletier. Barbara falls in love with a man (Patrick Straram) involved with two other women, Patricia Nolin and Pauline Julien. The end is tragedy.

The film explores the father-daughter relationship in all its convolutions and illustrates, according to Bernier, the three ways in

REVIEWS

Les Saltimbanques

HAUTE SURVEILLANCE, by Jean Genêt, at Les Saltimbanques, directed by Marc Charlier, with Robert Duparc, J.-C. Guichard, Rod, Mathieu, Marcel Proulx.

Haute Surveillance (the English title is *Deathwatch*) is Genêt's first play and was not to be produced until much later than 1948, the year during which it was written. It marks, as has repeatedly been said, a transitional stage between the autobiographical novels (if one can call them that), and the later plays in which the ultra-personal concerns that haunted those novels were to find expression in a new form that marked their transcendence to a more universal level.

The play is, we are told, a prisoner's daydream: Genêt himself was a long-time resident of the jails that his works describe, and *Haute Surveillance* attempts to portray the ordered, controlled world that the criminals establish as an antidote to the society to which they are diametrically opposed. This security is almost medieval in its rigid hierarchy of crime.

The basic contention being that there are crimes, and that the more heinous the crime the greater its social value, we are given a corresponding hierarchy of criminals. A murderer is infinitely higher on the social scale than, say, a burglar. Even among these aristocrats of crime, the quality of the murder itself establishes a further hierarchy. Yeux-Verts, the only murderer among the three main characters of the play, (there is a fourth, a guard) is uncontestedly higher than the two others, but must in turn bow to Boule-de-Neige, a negro,

the king of the "fortress" whose motives were baser than his.

The play centers around the power game that this system of values is bound to bring in the relations between the three men, and the triangle approach is further compounded by the homosexual associations between them and a wife whose absent presence is thrown in to further complicate matters. The play is a brilliantly intricate but very clear one, and leaves the spectator drained from the tautness and viciousness of the emotional atmosphere that it projects, as well as the resolution so fitting and yet so shocking in its ramifications.

The production, on which a considerable amount of effort had been expended, was in earnest. Maurice's acting was nothing short of brilliant, so well did he succeed as the psychopathic, perverse homosexual young Adonis. Yeux-Verts was good, the very conscious, acted kind of toughness that he portrayed was entirely justified, and his bursts of paranoiac passion and unexpected tenderness entirely convincing.

Lanfranc was almost too defensive, even for a man so bent on proving himself, but did convey the anguish of an intelligent, very sensitive man committed to a course that really didn't suit a meditative temperament. The guard was overheard, I think: he seemed slightly bored by the whole business.

However, the important element of unreality and dream didn't come through at all. An attempt was made by the set designer to convey this by giving the set the feeling of space it must possess for those whose only coherent world it is.

But the direction failed to give the play the correct atmosphere of vagueness, despite the incisiveness of its actual content. An admittedly difficult task, but that is no excuse, as far as I know.

Finally, and this is probably a first-night occurrence, many of the movements made by the actors on the stage were too overtly planned: Yeux-Verts and Lanfranc trading places in the centre, for instance, when the latter's turn has come to hold it.

A play to see, I should say, particularly if you don't know Genêt yet. You will leave the charming little "théâtre de poche" in the center of Old Montreal with the feeling that somehow, before the evening is out, you've got to readjust your values back to the "real" and "normal" world again. An experience that is salutary, every once in a while.

Mark Blandford.

The Insect Woman

THE INSECT WOMAN. A Japanese film now showing at the Centre d'art de l'Élysée, Salle Resnais. With English subtitles.

I think this is a bad movie, and I certainly was bored with it when it ended. The movie came and it went and began and ended with a beginning and a middle, but its middle was an end, for I did not feel unified, I did not feel the strife within me, for some strife arose within me, in my stomach, in my heart which is a bit in the left of me, I did not feel the strife resolved. There was no finish.

There were two things I saw. I saw the title and a subtitle, its explanation, that the woman had no moral sense of right and wrong but lived by instinct like an insect and that said one whole thing to me. Then there was a woman, Tome, and I did not see her as an insect, for the title was not realized inside me,

for there was no insect presence, and two things can never be in one thing.

Tome was conceived in sin, when she was little she slept with her father (a farmer), always slept with her father, went away to the city, slept with others, joined a religious society, became a prostitute, fought her way to the top, became a madam, lost her position, was jailed, and again was returning to a farm. And before her father had died, she probably loved only him, but I saw only squalor and it was all squalor, only more banal than squalor ever was: and I think very straight, but I said to myself this is a Japanese *Carpetbaggers* and the mysteries of the Orient are drab-sordid and dull and my turn of mind became indignant and then bored.

There was all sorts of flesh in the film, I saw it straight on because always the camera where I saw was unobtrusively dull, like Milton on the caesura, there it was where I expected it, every time, right in front, where I never see things.

The movie tried to put all Japan inside me. We call it a slice of life, and that was not what it was, because none of the veins were exposed so that I could feel it inside me where things must be felt. I could not feel this film because I always knew the next move of the plot, and it never put inside itself the elements of life in Japan. Tome was unhappy with all her alternatives, and these were never made real to me because Tome was doomed by false western psychology, since she slept with her father and could not find love.

There were stills in the film, but these were used without purpose. Sometimes the film wanted me to see brutality more closely, arrested, but nothing resulted, and I did not feel differently to it. Sometimes Tome's singing and a still were supposed to bring a summation, but never did my feelings come to the rise that they should have, because as I said, the film's principles were already determined so nothing could change for Tome.

The subtitles were often in the dialect of American farmers and I was always jarringly fascinated by the subtitles for I know Japanese farmers are not American farmers, and this was a jarring mistake because it put the pictures behind the words where I never like them: for in movies pictures are bigger than words.

The weak feelings I had were a fault of design. Realism never does what it claims, it makes its judgements and then pretends that this is not so. I sympathized with Tome and I opposed her. But the film did not take responsibility for her, and that was why it had to end somewhere in the middle.

Hanford Woods.

Le Procès de Jeanne d'Arc

LE PROCÈS DE JEANNE D'ARC. Un film de Robert Bresson, with Florence Carrez as Jeanne, and Jean-Claude Fourneau, Roger Honorat, Marc Jacquier, Michel Herubel, Philippe Dreux, André Régnier, and Richard Pratt. Produced by Agnès Delahaye. Now showing at the Ciné-Weekend, 3860 St. Urbain, on Fridays and Saturdays only.

Le Procès de Jeanne d'Arc is an immensely simple work of art by an artist superlatively accomplished in his medium, Robert Bresson. The film is a straightforward account of the confrontation between Jeanne and her inquisitors, and closes with her martyrdom at the stake.

All the characters are historical personages—and Bresson

takes none of the liberties which make Shaw's anachronistic *St. Joan* so real to modern audiences, makes use of none of the of the surrealistic devices which distract from the drabness of the courtroom in Anouilh's *The Lark*.

Bresson's drama takes place within straitly confined limits. It is in part the painful presence of these boundaries that makes the film dramatic. Bresson's heroine moves from her cell to her place before the tribunal, to her cell again, and finally, as the camera liberates us from the thick stone walls for the first and last time, to the marketplace where the stake has been erected.

Nor has she any liberty within the confines of her cell—a heavy iron chain fetters her about the ankles, and she is watched through the narrow judas window of her prison by eyes that glance away only to return again.

The only dialogue that Bresson allows is that which legend or history reports. The judges make the accusations that accounts of the trial have set down for them: Jeanne must find her own defense in the words she is reputed to have uttered when accused. In these almost ritualistic questions and responses there is found no pat psychological motivation for the mysteries which have become sacred to the Church since the sanctification of the Maid of Orleans.

Bresson's "Procès" expounds a sort of Roman Catholic Existentialism. It has received the official approval of the Church. It is, however, possible to take either one without the other: the Roman Catholic, or the Existential. Although the film denies no dogmas, it never descends to the level of a tract. It presents no obstacle to a firm belief in Saint Joan—yet for those of little faith, Jeanne's "mouvement intérieur" is sufficiently arresting in its expression to remove the need for belief in her sainthood.

Bresson, in this film, weights even the most trivial objects with transcendental significance by continual visual emphasis. He has created a kind of *cinéma-objet*. With the rigid restrictions of voice, expression, and movement Bresson imposes on the characterization, the film relies on these austere images—chains, manacles, steps in the stone staircase, clothing, the communion wafer, the stack of faggots, her shoes, the stake itself—to convey its mood and meaning.

On any terms, *Le Procès de Jeanne d'Arc* is a good film. For those steeped in the religious background of the Roman Catholic Church, it is perhaps a great film. For those obsessed with the cinema as an art form, it would be undoubtedly a great film. For those in search of entertainment, the final sequences of the movie cannot help but be memorable.

A. B.

A Shot in the Dark

A SHOT IN THE DARK. A film starring Peter Sellers as Detective Inspector Clouseau of the Sûreté. With Charles Boyer, George Saunders, and Elke Sommer. Now showing at the Westmount Theatre.

First of all, let it be said that *A Shot in the Dark* is another Peter Sellers movie—in every sense of the word. First, it stars Peter Sellers. Secondly, it is a deliberate sequel to an earlier Peter Sellers movie, *Pink Panther*. All other overtones depend entirely on one's point of view. But whether one greets the dictum, "It's a Peter Sellers movie" (even devoid of such

adjectives as "another"), with dismay or delight, it must be admitted that the second in this series is not as funny as the first.

Even those who took the marquee's advice and saw *The Pink Panther* for a second time will probably content themselves with a single showing of *A Shot in the Dark*. Anyone sufficiently immune to advertising to have seen *Pink Panther* once, and enjoyed it without coming back for more, will probably want to leave somewhere in the middle of *A Shot in the Dark*.

A very good idea.

The titles, in *Pink Panther*, were said by some to be the best part of a very funny film. If you agreed, go see *A Shot in the Dark* and stay long enough (it takes at least five minutes) to sit through the titles. While you're there, you might as well watch the rest of the movie—but only if you have nothing better to do. And always assuming your admiration for Sellers is strong enough to stand up to a few sub-standard sequences, in which Sellers is sometimes reminiscent of a Jerry Lewis, with finesse.

Sellers is not, however, supposed to possess any offscreen personality; the real Sellers is, he says himself, non-existent, and all his characterizations are intended to comprise his own character. Nevertheless, he is seldom anonymous even in the falsest of noses, or accents, and here something keeps him from being as bumbling as he might be.

His amusingly insane antics also provoke an emotional response, but they lack the pathos of Chaplin's misadventures. In the end, Sellers gets the girl. Behind his portrayal of the sad little man, there is always a sort of unintentional aplomb shining through. Maybe the film is funnier for it—anyway, the whole thing is simply impossible to take with a straight face.

No one, certainly no one on either side of the camera, ever tries. *A Shot in the Dark* is really an anti-movie—a tongue-in-cheek variation on an old theme, and it has as its target all the cops-and-robbers movies ever made.

The only trouble is that Sellers' tongue sometimes has a tendency to slip—and an otherwise subtle spoof becomes a Bronx cheer. In mocking the oldies, the makers of *A Shot in the Dark* often lay themselves open to the old faults of those old thrillers, and send bad slapstick after good.

There are too many jokes labelled JOKE, and anyway the real humour of the movie comes rather from the painstaking attention to comic detail that underscores every element of comedy: the actors can manage to extract from the plot. Sellers excels at this sort of insinuation, and he has an extensive repertoire of mobile mannerisms, of the sort that no truly great comedian could be really great without.

Somewhere in the initial post-title scenes, Inspector Clouseau is lying in bed in his humble little apartment, snoring and at peace. Suddenly, a bloodcurdling cry rings out, a body flashes knifelike across the room, steely fingers are clawing at Clouseau's throat. A mad tussle ensues. The soundtrack is stilled. Clouseau is getting the worst of it. Suddenly, the phone shrills out. Clouseau's Japanese assailant grabs for the receiver. "Inspector Clouseau's residence," he says. "It's for you."

It's the funniest line in the whole movie.

Cassandra.

Haitian Dancers — pretentious potpourri

The publicity for Jean-Léon Destiné promised an Afro-Haitian Dance Company, a troupe that would illustrate, through dance, the various external influences on Haitian culture. The group had more success imitating the nouvelle vague in night-clubs — black bodies oiled and bared to the waist.

The programme read like a pot-pourri of selections from Olatunji, Harry Belafonte and Champs Show Bar. "Baptism of the Drum," "Slave Dance," "Village Festival," "Fantaisie Musicale". Even the European influence was represented in "Mazurka Créole".

Drum music bombarded the audience's ears as they entered the lobby, during the dances, in the interval, and as they left. The sound of the penny whistle, a piping instrument played by a middle-aged Haitian Pan, was a welcome relief.

Jean-Léon Destiné is a stocky, uninspiring dancer who can leap quite high and quite often does. His choreography was exemplified by the Slave Dance, in which the slave, hands chained, runs, kneels and assumes every typical anguish pose while this terror echoes in frantic drum beats.

One dance communicated. It

was a witch-doctor-exorcising dance. The female dancer, Marianne Marvella, was good; her violent and tortured dancing built to a controlled and moving climax. Noble Ewje, a fresh, light dancer, saved many of the other pieces from being literal and coy. Not only was he well-trained but he had the joyous ease of movement that makes a dancer.

The programme included all that is expected by Westerners of Caribbean and African dance — from Limbo to Voodoo rites. I had the feeling that I'd gone through it before — but at a better time.

M. W.



A scene from Swedish film director Ingmar Bergman's *Seventh Seal*. Nils Poppe, as Jof, juggles for the amusement of his young wife Mia, played by Bibi Andersson. The Bergman Festival at the Empire Repertory Cinema is currently in its second week.

RICHTER REVISITED

Last Monday evening's concert at Place des Arts was made memorable by more than featured artist Sviatoslav Richter's expert interpretation of Beethoven and Chopin.

The enterprising management of Canadian Concerts and Artists, who presented the Russian pianist in two recitals last month, announced that one thousand tickets, in all sections of the house, would be available to students at \$1.00. The response was overwhelming—the vast auditorium was filled to capacity.

Two Beethoven Sonatas, and the four Chopin Scherzi, all for one dollar, with two Chopin Etudes thrown in as bonus encores. When you add the fact that the pianist is the great Richter, nobody could ask for more.

Sviatoslav Richter has been described in the press as "the greatest pianist in the world". Such a definition can do nothing but harm, and is, if one stops to think about it, nonsensical: the very nature of music and of its performance precludes the possibility that any single aspect of it will strike every listener in precisely the same way.

One can only marvel at the range of critics whom Richter convinces of his unassailable greatness—and give thanks that so many students were given the opportunity to judge for themselves.

The two Beethoven Sonatas, No. 18 and No. 31, which comprised the first part of the recital, exhibited Richter's perfection of technique and wonderful capacity for expressive interpretation.

To hear Richter is rather like listening to Beethoven himself playing his works for the first time. This sense of creation, the fullness of tone that Richter can impart to the softest pianissimo, are phenomenal. Yet in this as in all else his greatness springs from the fact that, at his best, these subtleties are unannounced.

In the final Allegretto movement of the Sonata in E Flat Major—here Richter's sensational style can only be compared to the finest bel canto coloratura singing—cascades of sound like delicate filigree lace are thrown off in a manner which might almost be called reckless. Yet not a semi-quaver, even in the most rapid passages, is out of place.

Not since the legendary Artur Schnabel has Beethoven's piano music had such a master and disciple in one performer.

If one is a shade less enthusiastic about Mr. Richter's treatment of Chopin in the second half, it is possibly because his performances of these four Scherzi, marvellous in technique and full of inner poetry, seem to offer only a partial view of the composer.

Richter underlines the melancholy, Slavonic quality of lyricism, but he does not quite match this to an aristocratic elegance of manner as Cortot did. Richter reminds us that Chopin was a fellow Slav, whereas Cortot remembers that Chopin was at home in the salons of Louis-Philippe's Paris.

Yet Richter is unique among present-day pianists and this recital on Monday night was a reminder of what great piano-playing really is. Sviatoslav Richter performs the most hackneyed pieces, like his two Etudes by Chopin, in a way that makes them seem altogether new. Small wonder that every one of his recitals brings a packed audience.

J. C.

JAMMIN'

This week Le Jazz Hot (The Casa Loma) is featuring The Village Stompers along with the trio of French pianist Martial Solal.

The Village Stompers are the septet that put "Washington Square" on the hit parade. They are essentially a traditional jazz group that plays a brand of music which they've labelled "folk dixie".

They differ from a straight dixieland combo in that they play a number of folk-songs the themes of which are stated by a solo banjo, before the ensemble joins in. Though the musicians double on other instruments, the line-up usually consists of a trumpet, clarinet and trombone backed by a rhythm section consisting of banjo, guitar, bass and drums.

The Stompers play their short, well-arranged numbers with spirit but not much depth. It is the kind of music that might keep your foot tapping while you talk to your date or order another drink, but you won't be missing much if you don't listen closely.

You will miss something if you don't listen to Martial Solal. When speaking of the Algerian-born pianist, critics usually employ the term "prodigious technique." Solal's technique is amazing but he is a thoughtful soloist whose playing never degenerates into merely an exhibition of pianistic gymnastics.

Even when stating the themes of his numbers he so embellishes and reworks the melodies that the most "done to death" songs sound new and refreshing. In the set I heard, Solal played a number of jazz standards including "Jordu", "Stella by Starlight", "My Old Flame" and "Cherokee"; the last with apparent ease though it was taken at about twice its usual tempo.

The pianist was accompanied by Teddy Kotick on bass and Paul Motian on drums. Kotick has been on the scene for quite a while but his playing has evolved till he now sounds like one of the new wave of bass players that have followed in the wake of Scott LaFaro. Kotick, however, plays with more maturity and assurance than some of the more celebrated young bass players. His accompaniment was solid and the two solos I heard him take were interesting and well constructed.

Drummer Motian is best known for his work with Bill Evans. Though Elvin Jones is commonly accepted these days as the pace setter on drums, I think that in some ways Motian's less explosive style is just as advanced as that of Jones. He is more than "just a time-keeper". He does keep time but he does so with a variety of cross rhythms, never sticking to just his snare or his high-hat but constantly using all his drums and cymbals.

In a wonderful exchange of fours — from Solal to Kotick to Motian, Motian tastefully employed a device foreign to most drummers: silence. More than any other drummer I've heard (with the exception of Roy Haynes whose style is completely different) he is aware of the drums' potential as a musical instrument.

It is perhaps a mistake to discuss the members of the trio separately. Solal, Kotick, and Motian are very talented musicians, but the whole is greater than the sum of its parts and it is as a group that they provide an extremely satisfying musical experience.

Elsewhere in Montreal, the Black Bottom is still serving up "jazz and soul food". The "soul food" is good and the jazz supplied by Nelson Symonds' Trio is usually exciting. The trio consists of Symonds: guitar, Charlie Biddle: bass, and Bill Williams: drums.

Nelson Symonds is a local musician who has been playing in various clubs about Montreal for the last four years. During that time his style and technique have constantly improved to the point that he is now one of the best guitarists you will hear anywhere. Most of the "big-name" jazzmen who have visited Montreal have dropped into the Bottom to dig Nelson.

Next Week in Montreal:

Gene Krupa moves into Le Jazz Hot on Monday; The Nelson Symonds' Trio will be at the Black Bottom Thursday-Sunday and the Chez Mel on St. Catherine Street will feature a quartet including Henry Boudin: tenor; Harry Marx: guitar and Sandy Tilley: bass. The members of the quartet are all students and two of them (Boudin and Tilley) played very well at the Winter Carnival's Jazz Society Concert last year.

J.A.M.

PANORAMA

Published every Friday by the McGill Daily at 690 Sherbrooke Street West. Panorama is a weekly review of entertainment in Montreal, incorporating both criticism and features.

EDITOR OF PANORAMA

Anne Beatis

STAFF CRITICS

Tanya Ballantyne, Lisa Borenstein, J. David Francis, Richard Graham, Rob Kelder, Patrick MacFadden, Wenda McNevin, Joe Medjuck, Brian Nevitt, Sharon Sutherland, Stephen Van Beek, Merrily Weisbord.

STAFF FOR THIS ISSUE

guess who ended up writing a shot in the dark... thanks anyway david ryback & klara... also ann rodriguez, joanna warwick, karen morton, mark raboy, cleto & jane... mr. m., of a rival newspaper, i'm deeply indebted... georges again and likewise at... b.n. n.b.n... henry symbolism and luiss imagery for the bresson review... but mostly me, me, me.

Brechtian Pilgrimage: PART TWO

by Rob Kelder

Editor's Note:

This summer Mr. Kelder visited the Berliner Ensemble in East Berlin and there played his score for Brecht's "Caucasian Chalk Circle". The following is the second of a three-part series of his impressions and the events leading up to his visit.

Meeting Stefan Brecht in Paris was a great experience; trying to meet him was an even greater one. As the only son of Bertoldt Brecht and as I later found out, a United States citizen, he controls the American rights of his father's estate. I wanted to meet him to ask the authorization to record, with a New York publisher, my score for the 1962 McGill English Department production of Brecht's "The Caucasian Chalk Circle." Efforts to communicate with Brecht through his representative in New York had come to nothing.

On July 8th, I arrived in Paris with the hope of locating him there. For the next two weeks I exhausted every possible means of finding his address. I leafed through phone books — no Brecht listed; visited the Paris bureau of the C.B.C. — never heard of him; bothered the "Edition L'Arche" which prints the Brecht plays in French — come back and write a letter; telephoned Bernard Kaplan of the Montreal Star — try the French Society

of Authors and Composers; called on them — try the German Society of Authors and Composers...

Fortunately the German Society of Authors and Composers had his address.

23 rue St. Jacques is a small 18th century apartment in the Sorbonne district just off Place St. Michel and not far from the bridge crossing the Seine to Notre Dame. In the hallway leading to the centre courtyard was a row of mailboxes. Brecht, apartment no. 4, top floor.

The wooden steps of the narrow spiral staircase were worn out by centuries of footsteps. As I reached the third floor I was met by the noise of plasterers who with their scaffolding had blocked the entrance to the next floor up. No, they said, there was no one living there now... For the next two weeks I dropped several notes in the mailbox, first in bad French, then in English, and waited.

On August 2 I received an answer:

"If you will come by 23 rue St. Jacques, Paris 5, some afternoon between 5 and 7 pm, we should be able to have a talk — tho' I expect to have to leave soon again."

Sincerely,
Brecht".

That same afternoon, in place of the scaffolds, I was

greeted by a young woman in her early thirties who in flawless English (later I learned that she was an Irish Catholic from Boston) asked me to come in and wait for her husband. She said that they had just come back from the South of France and that I must be Canadian.

Two little children, a boy and a girl, were playing in the hallway. I was shown into a small but comfortable study where I noticed a desk, an army cot and a large bookcase with English and French texts on letters and philosophy. A few minutes later Brecht entered. In appearance he is not unlike Humphrey Bogart; in fact, later he told me that, when he was living in California, he had once doubled for him in a film.

He lit a cigar and offered me a drink. Although the lines in his tanned face were marked and deep I judged him to be not older than about thirty-five.

I explained the purpose of my visit. He answered that he had been engaged in a day of philosophical research and was in no mood for aesthetic judgment. Would I come back with my guitar, play the music and join them for dinner the next day?

J. S. Bach, tennis, television and supermarkets were some of the conversational topics at dinner the following evening. He has named his son Sebastian, has taken tennis lessons for years but barely hits the ball, describes television as "merde" and believes supermarkets are ruining the French way of life.

I was also interested to learn that in 1946 after a stint in the American army as a Japanese interpreter he had hitchhiked across Eastern Canada from Windsor ("some place north of Detroit but worse") to Quebec City (the Frontenac impressed him). He remembers Canadians vaguely as a plain and boring people. But that was in 1946.

The same day almost two months after I had left Montreal I played the music for him. He liked it and after discussing several artistic and legal details he suggested that, if I had the time and means I go to East Berlin where his mother, the actress Helene Weigel, directs the Berliner Ensemble at the "Theater am Schiffbauerdamm", the scene of some of Brecht's greatest triumphs in the twenties — "Man is Man", "Three Penny Opera", "St. Joan of the Stockyards". He would give me a letter of introduction.

So, with an abundance of time and a shortage of means I took the letter and hitchhiked to Berlin.

— to be continued —

Monsieur Verdoux

MONSIEUR VERDOUX, starring and directed by Charles Chaplin, U.S.A., 1947. Film Society International Series: This film will be shown in the PSCA today and tomorrow at 6:30 and 9 pm, with a 2:30 pm afternoon screening on Saturday.

The skeletal story: Henri Verdoux, a French bank teller of the thirties who has lost his job in a depression, works out a business of his own whereby he can support his crippled wife and their little boy. He becomes a professional murderer of means. He courts them, marries them, finesses their little fortunes into his possession; murders them and eliminates their corpses; plays the market with the whole of his profits. We see him at work on four such women.

James Agee.
from Agee On Film, vol. 1.

HARRY JAMES

The big band sound of Harry James was the highlight of last Sunday's concert at Place des Arts. The band played with tight precision and brilliant polish throughout their set. The best selections were the modern arrangements of Ernie Wilkins and Neal Hefti, particularly Wilkins' Basie-like "Shiny Stockings" and an interesting un-Ellingtonish "Take The 'A' Train".

James gave a few nods to the trophy room (like playing "Sleepy Lagoon" which fell apart after his solo), but for the most part this was a modern band which was overwhelmingly exciting. The reed section, however, seemed at times to miss their great long-time leader—altoist Willie Smith.

Often taken for granted by critics, James is a brilliant trumpeter. His solos were well constructed in this concert, and his incredible ability to swing was particularly evident in "A' Train".

Buddy Rich propelled the band well but his drum solos were more exhibitionist than imaginative.

Ruth Price, youthful vocalist for the band, sometimes appeared more coy than sincere.

Nina Simone gave a very warm and intimate performance. Her voice has a lovely spontaneous flow to it, which best expressed itself in her famous "I love you Porgy" and in Billie Holiday's "For All We Know". With her soft, easy approach to music, she would have been better received in a small-club atmosphere.

John Byner provided a comic "warm-up" and was at times amusing, although one wonders why a comedian had to be included in an essentially musical concert.

The audience left one in no doubt that it was simply "wild about Harry".

Michael Willson

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MISCELLANEOUS

BASEBALL FANS: Come and follow the World Series on TV — Union Lounge for each Series game.

PSYCHOLOGY CLUB: First meeting on Friday, October 9 at 1 pm in Room E-204. New members welcome. Be EARLY — LIMITED SPACE.

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Helene Weigel, wife of Bertoldt Brecht, as she appears in the famous roles of "Mother Courage" for the Brecht Berliner Ensemble in East Berlin.

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A functional view...

Begun in February of 1964 and with a target completion date of June 1965, the Otto Maass Chemistry Building has risen rapidly, rounding off McGill's skyline at the corner of University and Sherbrooke. A project of the University Development Committee under the chairmanship of Dr. C.A. Winkler, the new home of McGill's Chemistry Department and its subordinate Polymer Chemistry Research Centre will have a usable area of some 78,000 square feet, and will allow for a 40% expansion of the numbers of chemistry graduates.

The major justification for building this \$1,500,000 complex may be summed up in a single word: space. As Dr. Purves, chairman of the Chemistry Department, put it, "The present building, which opened its door in 1898, is simply too small for present needs, not to mention any possible expansion on our part. Furthermore, the site of our present building is too restrictive to permit any addition."

by GERALD TANNY

Science Reporter

ELEGANT DESIGN

The architects, Fleming and Smith, made a carefully detailed study of projected laboratory, office and lecture room needs. After submitting several proposals, the net result was, as Dr. Purves put it, "an elegant design".

"It consists of four square blocks, 20-

venty feet on a side, five stories high and united by three stairways. It thereby provides separate specialized facilities all easily accessible to one another."

The new building's main entrance is located on campus from a plaza, beneath which chemical stores, workshops, and servicing rooms will be housed. In the basement of the West Block will reside the large freshman laboratory. Dr. Purves made a special point of the fact that this lab will have excellent ventilation, something that "graduates" of first year chemistry are already aware is necessary and which newcomers will quickly learn.

Ventilation was a major problem in this building, but the Chemistry Department fought for and obtained machinery which will provide seventeen changes of air per hour, enough to keep the building and labs quite comfortable. Also, for the information of those who for mysterious reasons unknown have come to believe that the little penthouses atop the building are some sort of residence for "playful" chemists, it is in these that the air conditioning and ventilation equipment will be housed.

SPACE ALLOCATION

On the remaining floors of the West Block will be second year analytical labs, analytical research, physical chemistry and radio chemistry as well as mass spectroscopy research labs.

The Middle Block will be the only section air conditioned, since it contains the lecture theatres, offices, public rooms, and specialized laboratories containing temperature-sensitive equipment.

In so far as lecturing facilities are concerned, the new building will be a moderate improvement over the old. The

main theatre, a split-level affair, will have a capacity of two hundred and thirty-five and is connected to a medium sized theatre of a hundred and twenty seats, as well as two small fifty seat lecture rooms. All of these will have facilities for closed circuit TV, if necessary.

Elevators will operate in the Corner Block at University and Sherbrooke, servicing the Honours Chemistry organic and inorganic labs on the lower floors and the theoretical and physical chemistry labs on the third floor.

The North Block on University contains on the first floor the large elementary organic lab, with organic research on the second and physical biochemistry as well as ultra-centrifuge colloid chemistry on the third.

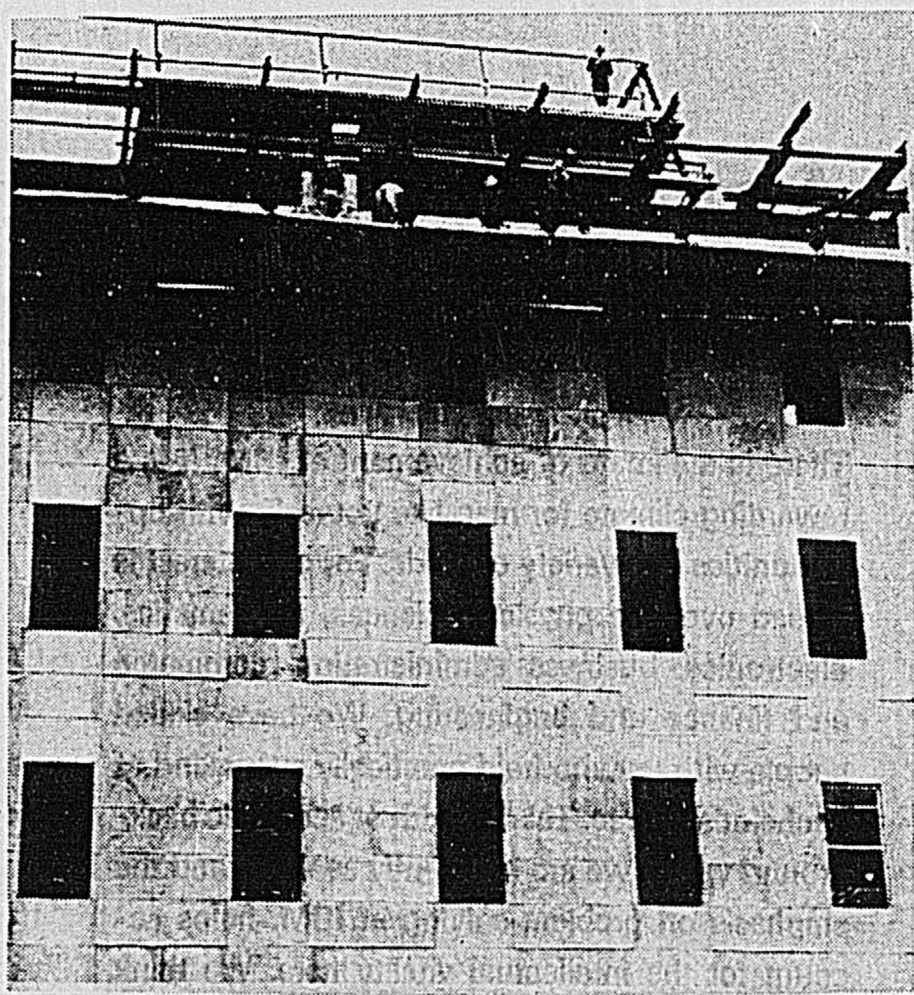
POLYMER RESEARCH

The newest development, however, will take up the whole fourth floor of the North Block and a large part of the corner. This will be the new Polymer Chemistry Research Centre for which twenty chemical companies have subscribed over \$200,000 toward the capital cost.

As Dr. Purves put it, "The centre was started because no other university in Canada is making a special effort in the field of polymers which are involving more and more of Canadian industry."

The centre will create two new professional posts and have room for up to twenty graduate students. The hope is that these new facilities will interest graduates in this relatively young and growing field of chemical research.

THE OTTO MAASS CHEMISTRY BUILDING



The Center Block of the Otto Maass Chemistry Building is shown nearing completion. The building, made up of four nearly-identical cubes, has aroused considerable student criticism. Its façade is the only part of the University proper directly fronting Sherbrooke Street.

...and an aesthetic one

The first impression which strikes the observer on viewing the building is one of flat, bleak, severity. This is not surprising. The building is flat, bleak, and severe.

The slight projections and recessions of the stone are ineffectual in giving the wall a three dimensional character.

This appearance is largely an outcome of the structure employed. The exterior walls of the building are bearing walls, i.e. they support the floors, along with the central columns. Hence it is illogical to break this bearing wall with too many windows, since its structural capacity would then be destroyed. As a result the windows are few and generously spaced on all facades.

However, no structural or fenestration pattern can be considered an end in itself, but must result from, and relate to, the function and human activity occurring within the building. I personally am unconvinced that the austere and self-conscious manner in which windows have been punched in the exterior wall is a veracious reflection of the functions occurring within.

by ARTHUR BEITEL

B. Arch. VI

CUBE-LIKE PACKAGES

Surely, a professor's private office, a chemical laboratory, and an auditorium are not so similar as to justify identical exterior treatment. The creators of this building quite obviously have tried to fit all interior activities into four, neat, cube-like packages, punch identical windows on the facades, and then connect the cubes with glassy stairwell shafts. The result is a composition completely devoid of visual delight and optimism.

The building fails in another respect. The only way in which the students of McGill — or in fact the general public of Montreal — will know it is a chemistry

building will be a sign reading "Otto Maass Chemistry Building", which perhaps will be tacked onto the building, or by some other superfluous means.

IDENTITY LACKING

In short, the building lacks identity. It could be any one of a large number of building types. That it is a building of science is in no way architecturally stated.

However, this problem of building identification is a most difficult one to solve. The majority of our buildings suffer from lack of it. Many architects do not recognize it as an existing problem.

Perhaps one aspect of the Chemistry Building which could conceivably have described it, had it received conscious architectural expression, is its mechanical system. Because of the various chemical experiments and the many water and gas supply and return pipes the building had to be fitted with an elaborate and costly mechanical layout. Essentially the purpose of the system is to take fresh air from outside the building, condition it for comfort and distribute it to the various rooms.

Simultaneously the system must absorb the impure air (due to fumes from experiments) and dissipate it. Rather than give architectural integrity to the mechanical system, the designer has hidden the system above a neatly suspended "hung ceiling", disguising the building's one distinctive feature.

I have so far commented on aspects of the building which will remain as they are now, and not change due to further construction. The whole building, however, is not as yet finished. Conceivably, when the plaza and planter are completed, the light stone walls given their initial washing down to remove construction dirt, and students begin using the facilities, the total composition will not seem so oppressive and fortress-like. It could even become agreeable.

Park Avenue in New York is a crushing inhuman environment on Sunday, but during the week it assumes a dynamic, organic quality. Perhaps the Chemistry Building is now experiencing its "Sunday".

CAMPUS AND URBAN CONTEXT

A good urban environment results from intelligent, sensitive relationships between buildings, streets, and indeed all physical elements composing that environment. The Chemistry Building in this capacity is far more successful than it is as a separate entity.

First, the plaza will form a very suitable transitional space from the total campus to the Chemistry Building. Its southern and western exposure ensures sunlight penetration all year round. The success of this outdoor room will depend directly upon the location and architectural character of the future Physics Building and Library planned for this part of the campus.

The building relates quite well to the existing scale of the other structures on campus, and along University and Sherbrooke Streets. This scale kinship has been achieved by dividing the total building mass into four smaller components, alternately projecting and receding cubes, and connecting them with light, trans-

parent links. Each cube is thus sympathetic to the older surrounding buildings. This solution is quite similar in concept to that put forth in the design of the "Fathers of Confederation" Building in Charlottetown.

SEDATE SURROUNDINGS

In material, colour, and texture the building is reasonably congenial with the sedate character of the surrounding area. The crisp austerity of the building is largely the result of its newness. Time will be a positive blending agent.

One excellent aspect of the building is the dexterity with which the architects have solved its servicing problems. The building has been integrated with the existing service pattern for buildings on University Street, so that a single truck access is common to the whole Science and Engineering complex.

A fuller appreciation of the Otto Maass Chemistry Building, both from the functional and visual aspects, will of course only be possible when it is completed and finally in operation.

Libraries at large

The atmosphere of a library can be intimidating. So can librarians. But at McGill University, the librarians are there to assist, explain and make life (the part of it spent in the library) pleasant for the student.

The Library Orientation Exhibit which is set up in Tynedale Hall of Redpath Library emphasizes this. The whole exhibit shows the relationship between the library records and the material to which they refer.

The use of indexes to art, biography and periodicals is explained and books and catalogue cards are displayed. Almost every aspect of the technical mysteries of the library is on show, to make the jargon of librarians more comprehensible to laymen.

The exhibit will be supplemented by lectures given to English 100 students at 11 am and 2 pm on October 13 and 15. Beatrice Simon, Assistant Librarian, will be the lecturer.

McDermot on Osler

Dr. H. E. McDermot spoke to the Pre-Med Society yesterday on the life of Sir Williams Osler, renowned medical therapist and former member of the McGill medical faculty.

Dr. McDermot, a former editor of the Canadian Medical Journal, is now the histographer of the Montreal General Hospital.

Osler gained fame in the United States by establishing the Johns Hopkins School of Medicine, which was badly organized at the time. It is said that the founding of the Rockefeller Medical Foundation was inspired by his suggestion on the principle that tropical diseases could actually be prevented.

NEW BIOLOGY BUILDING SCENE OF MINOR BLAZE

Fire struck the soon-to-be-completed Stewart Biological Sciences building at the corner of Drummond and McGregor Streets at 12:30 pm yesterday.

It is believed that the blaze started in a shack on the third floor on the West Wing of the building used to store insulation. Its cause has not as yet been determined.

Firmen rushed two pumpers to the scene of the blaze and

rapidly brought it under control.

Damage to the building was slight and an estimate of losses has not been made yet.

Construction workers resumed work as soon as the firemen left so as not to lose any time and to complete the work on schedule.

today

FRIDAY

BOOK EXCHANGE: Returning books and money from 1-4 pm. Cue Room.

FILM SOCIETY: Chaplin's "Monsieur Verdoux". PSCA, 6:30-9 pm.

CHRISTIAN FELLOWSHIP: Prayer meeting at 1:30 pm.

AUGUSTANA HOUSE: Fellowship supper, all welcome, 3483 Peel, 6 pm.

MONTREAL GEOLOGY CLUB: Field trip with Dr. Philpotts to Grenville Township, bring lunch; Roddick Gates, 8 am.

SCIENCE JOURNAL: Meeting of Science Council; all interested in helping in publication of Journal are invited, PSC 131, 12 noon.

RIFLE AND PISTOL CLUB: Meeting 6:30 to 10 pm, Gym. Membership open to anyone interested in shooting.

LATIN AMERICAN SOCIETY: Tertulias en Espanol. Everybody welcome. McConnell Eng. Bldg., Rm. 101, 1 pm.

CERCLE FRANCAIS: La première réunion générale du Cercle Français de McGill aura lieu aujourd'hui, à 1 pm, dans le Walter M. Stewart Room, Union. Tous ceux qui sont intéressés sont priés d'y assister.

OUTING CLUB: Thanksgiving weekend at the house in Shawbridge. Rock climbing school and hiking. Room and board at half rates (\$1.00 per day). Call Paul or Peter, 844-4668 for information. Everybody welcome. Truck leaves Roddick Gates, 9:30 pm.

SCM: Yellow Door Coffee House, 3625 Avenue at 9 pm — Poetry with Leonard Dyer and Folk songs by Margaret Duggan.

CUCND sponsors 3 award-winning films: "Language of Faces", "Let My People Go", and "Time Out of War", with a discussion on the strength of the CUCND at 8 pm in the Montreal Peace Center at 3510 Ste. Famille (corner Milton).

SATURDAY

AFRICAN STUDENTS' ASSOCIATION: Welcome Dance in the Union Ballroom from 9 pm - 1 am with the Melones Steel Band.

FILM SOCIETY: Chaplin's "Monsieur Verdoux". PSCA, at 2:30, 6:30, and 9 pm.

SUNDAY

WEST INDIAN SOCIETY: Picnic to Rawdon, bus leaves Roddick Gates at 10 am. For reservations phone 288-8498.

AUGUSTANA HOUSE: Vespers at 8 pm followed by movie, "Buddhism", 3483 Peel.

Developing Areas sponsors seminar

The Centre for Developing Areas Studies presents Visiting Professor, Dr. Raymond Smith, at a seminar today from 4-6 pm in the conference room at 3437 Peel St.

The topic for the discussion is: "Stages in the Evolution of West Indian society: the case of British Guiana."

All interested members of the staff and graduate students are invited to attend.



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Greg Ludlow eludes a U of M defender in the first of the five game series for the Mount Royal Cup. The Redmen took that one 4-0 but dropped the second 2-1 in an uninspiring fashion. A return to form should bring the Redmen the Cup in 4 games.

Redmen rugby team out to win in tomorrow's tilt with Gaels.

In its first away game of the season, the Redmen rugby team, more experienced since last week's game against the all-powerful Blues, is out for nothing but victory tomorrow.

Possessed with a strong, fast backline and light but appropriately mobile pack, McGill has all the elements necessary for the win. Kissling, Edwards and Harris lend punch to the backs while the forwards, lead by Bradford, have shown that they can fight as well as any in the loose and with more following up and sup-

port of the backline, will be hard to beat.

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Friday, October 9
1 pm SHARP

All Members Welcome

Soccer 11 leaves for Kingston to encounter RMC, Queen's

The Soccer team leaves Montreal this morning for Kingston to play back to back games — against RMC and Queen's. Both games are of utmost importance to the Redmen's hopes for titles in the OQAA and the OSIAA.

Today the Redmen will play a well conditioned Royal Military College team which placed second to them in the OSIAA last year. The Soldiers are off to a good start this year and can be expected to play a hard, fast brand of soccer that should keep the Redmen guessing.

Tomorrow morning before the zooballers take on the Golden Gaels, the soccer team will play Queen's' newly organized CQAA entry. The soccer Gaels are an unknown commodity and the Redmen will have to be ready for anything.

Last Wednesday the team suffered its first setback in four outings at the hands of an inspired University of Montreal

team. The club, minus many of its better players, combined poor defense, bad shooting and passing and bad breaks in a 2-1 loss.

Kosmas Georgopolous counted the lone McGill goal on the only decent shot the Redmen could muster.

It will take the return of several regulars plus some improved team work to get two wins this weekend. If the Redmen return to form and top RMC and Queen's, they will hold a commanding position in both leagues heading into an easy week in the schedule.

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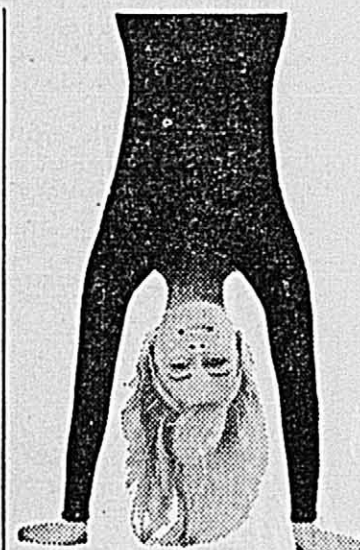
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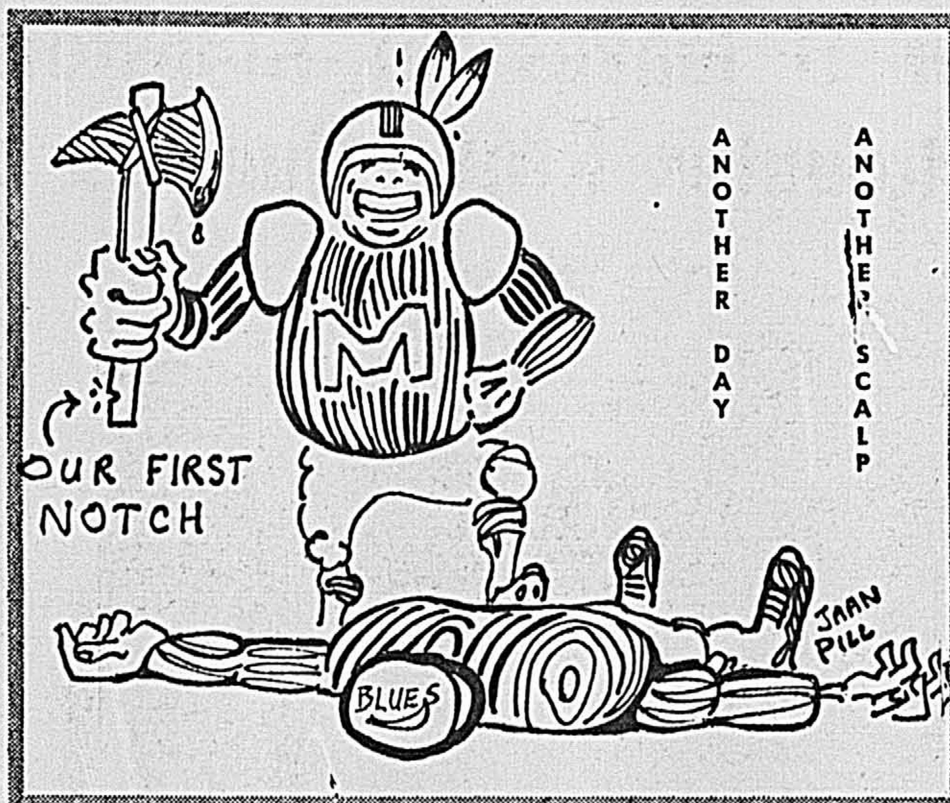
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Captain resigns tennis team Tibbits named for position

by LAWRENCE HAIMOVITCH

The tennis team received some stunning news on Thursday when team captain and top player Steve Chandler handed in his resignation to Coach Stan Cutts. Chandler, picked by many to grab individual honours at the upcoming tourney and also lead the team to squad laurels apparently was feeling the squeeze in his studies and felt that his medical career came before OQAA tournaments.

Coach Cutts, on receiving Chandler's resignation, was extremely downcast but he soon snapped out of it to name John Tibbits to take over Chandler's role as captain and team manager. The sudden loss would seem to put a crimp on the team's chances at Laval but it is still very possible that the team will come on and present the coach with a welcome surprise in grabbing the title.

Besides Tibbits, the team will be made up of newcomers to OQAA tennis play. Flashy Tom Gavin, the boy who has shown so well in practices has been elevated to the number two spot and he certainly will do no shame to that lofty position. Hustling Dave Brandes has impressed the coach with his determined play and he holds down the third spot on the squad. Ifikhar Hosain holds down the last post of the remodeled group and he de-

monstrated fine ability in the practice sessions. Cutts has utmost confidence in these two and feels they certainly will more than hold their own at Laval.

At Laval the team will encounter the challenge of University of Montreal, Western, Laval, Toronto, and Queen's. At the present U of M appears to be the best team, on paper at least, but sports annals are loaded with stories of underdogs that upset the favoured squad.

Win, lose or draw Cutts has the highest respect for this year's entry. He says, "We have a great bunch of guys and spirit like they have shown is often hard to overcome". Cutts, a former champion in both badminton and squash would surely prove a prophet if the team could pull an upset and take all the marbles.

Golfers to participate in tourney in Ontario

McGill University's four man golf team will today seek OQAA laurels in the annual intercollegiate golf tourney at the Highlands Golf Club in London, Ontario.

After a well played practice round on Thursday, the team is prepared to meet the challenge of the other hopefuls including Queen's, University of Montreal, Assumption, Western, Toronto, and Laval.

The four man squad includes tournament veterans Dave Flam and Bob Golfman and two fine newcomers in Punch Kent and Tom Parsons. Flam and Golfman, both three handicaps, are counted on by Coach Dave Copp to form the backbone of the team, while Kent and Parsons have been improving rapidly of late and certainly will not look out of place with their seven handicap. The coach has a lot of pride in the boys and feels they will both vindicate his confidence.

Highlands Golf Club is an 18-hole course and it is an exacting

test of golfing ability. Accuracy and good distance off the tee and in the fairways is of utmost importance if one wishes to score well, while the sloping and well-trapped greens present even more difficulty to the novice and expert alike. Coach Copp asserts "In past performances scores of 78-80 have been enough to win individual honours and I don't see any change for this year." Team results will be based on aggregate totals for the 36 hole tourney while an individual prize will be given to the player with low score for the rugged 36 hole test.

Coach Copp is hopeful (naturally) about the team's chances and on the basis of previous meets the squad would seem to have an excellent chance.

Indians look forward to victory over Macdonald

by JOHN SKINNER

The Junior Varsity Indians will be looking for their first win of the young season tomorrow when they take on Macdonald College at Ste. Anne de Bellevue.

A noticeably more spirited team, the Indians have shaken off early season injuries and are almost 100 percent fit for Saturday's encounter with the Aggies. Flanker Dave Slapack is returning to action after recovering from a pulled hamstring as are center Alex Ignatow and fullback Chris Skoryna. Slapack, Ignatow and Skoryna missed last Saturday's game against Ottawa St. Pats when the Indians were downed 32-15.

An offensive battle is anticipated and reports indicate that the Aggies will be tough. Mac will be weakened, however, by the loss of first string quarterback George Wall. Wall sustained a cartilage injury and will definitely be sidelined for tomorrow's game.

The Indians offense under coach John Roberts and the defence coached by Ken Bennet are giving every effort to prepare for tomorrow and morale seems high. They appear to have rid themselves of the poor timing that plagued them through their first two games and should be ready for Mac tomorrow. On the injured list are defensive end Rick Rhodes, who picked up his fourth injury of the year in the Ottawa game, and end Derek Crain suffering from a sprained ankle. Whether or not they will play has not been decided.

A pleasant surprise for the Indians last Saturday was the defensive work of guard Joel Curzon, Curzon was one of McGill's top stars in that game and is expected to repeat his fine performance tomorrow.

Macdonald coach Bob Hughes, who brings many years of coaching experience to the Aggies (including one as coach of Indian mentor Ken Bellemare) will be looking for his second win in as many years over McGill. McGill coach Bellemare would like to come back to beat his former instructor and the result should be an excellent display of football.

Sport Shorts

INTERMEDIATE BASKETBALL

Training for Intermediate Basketball starts on Tuesday, October 13 at 6 pm in the Currie Gym.

SENIOR BASKETBALL

Training starts October 19 at 6 pm in the Currie Gym. Those interested in playing must attend three practices a week as well as play the entire season.

SKI TEAM

For those interested in joining, there will be a meeting on Wednesday, October 14, 1-2 pm in the Lecture Room.

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Scribblemania

Sparked by their most successful prognosticating beginning in their three years' sojourn on Earth, the Amazing Duo appear well-equipped to encounter and thwart any further prognosticating challenges in the future.

League action so far this week witnessed the King of Predicamenters, Scribe I, and his Queen of Crystal Balls, Sandy I, scoring four out of six victories. After suffering an opening setback when a scintillating Grunter contingent trounced the Scribe's boys, the Shysters, 13-7, the Dynamic Duo rebounded with four consecutive triumphs before being succumbed at the hands of Med I. Two factors contributed to the Scribe's opening defeat: the superb play of Powell and Wiele and the atrocious pass-catching of the Shysters.

Reverberation

Then the Kingdom of Scriveonia reverberated at the seams as the Amazing Duo rolled to successive victories. To begin with, as the Priceless One predicted, Shore bamboozled a Bear entry as he knifed his way through a porous defence scampering for 19 points. Securing the Duo's second triumph were the Ronchi as they edged Arch. 7-6. On steam-rolled the great Scribe machine.

On the Lower Campus in answer to the Scribe's pleas for certain plays, Jerry the Lug demolished all critics as he toyed with the Med II defence at will. Lutterman was amazing as he combined with "Mitts Payne" and Dragonas to squash Med II. The Grads sans Huth (the Scribe goofed thanks to Law information) creamed the Dents to the tune of 20-0 with Kato and Mackinnon playing vital roles. Success was too sweet for the Duo as Med I led by Davidson upended the Nads.

And now for a word with those Frosh. Frosh pay heed as the King's patience is near the end of the line. If you sign up to play football, please come. It is very disappointing for the Frosh that do come out and find that their colleagues do not. Matches are played every Tuesday, Wednesday and Thursday, at

3:15 and 4:15. Incidentally, the Scribe's boys in the Wednesday League, the Giants won another tilt for their master.

It has been decided that there will be 16 teams in the playoffs that will soon begin in the Intramural Touchfootball League. On learning of this, the almighty Scribe was considerably elated as the Shysters, the Duo's selection for this campaign, can still make the playoffs. And now for some future pearls of wisdom by the Incomparable and Amazing Duo — naturally, this means some stupendous prognostications. On Tuesday, the Oracle declares that Law I shall edge the Untouchables by 6 points; the Neo's to trounce the Med I contingent by 12, while the Grads to upset the favoured Hawks.

Blurbings

On Tuesday morning, the King of Predicamenters has to make one of the most important predicamentations of his entire prognosticating career — the tilt between the Bankers and the Alphas. As this is the first time in the history of that wordy Scribe that that fine Sports Editor Mac has fully realized the tremendous ability of the Scribe and presented him with poetic license, the King would like to explain his art of prognosticating. To begin with, a forecaster must take into account various factors like the wind velocity, the ground temperature, and the ability of players to adjust to the climate. For example, it was considered that the sun would be a disability for the Dragster — it was as he retired after 6 minutes of play. If the turf is hard, then the Polymorphs led by the great running of Shore, are practically invincible. Thus, prognosticating is not luck, but skill... As for the Alpha-Banker tilt...

Although it is outside the sphere of the Scribe's stamping grounds, the ace predicamenteer calls the Big Red Team to humble Queen's.

Correct	Incorrect	Tied
8	3	1

Bill Bewley

Bill Bewley, head coach of the McGill Redmen, has certainly come a long way since his birth (in 1931) in Hamilton, Ontario.

Bill attended Saltfleet High School in Stoney Creek, Ontario, and modestly says he was an average student. He later became a grade nine teacher as well as a physical education instructor at Saltfleet. His college years were spent at the University of Toronto where he received his Physical Education degree in 1953.

In the year of his graduation, Bill embarked on his career as a professional football player, joining the Calgary Stampede. In 1954 he was traded to the Montreal Alouettes where he established a great name for himself in the pro ranks.

This man's tremendous talent, combined with his drive to stay on top, earned him many awards. In 1957 and again in 1958, he placed on the Eastern All-Star

team. He won both the Big Four Scoring Championship and the Berkley Trophy at the close of the '58 season, retaining the latter award for the next two years.

'A Sports

Personality'

by

ARTHUR ZACK

team. He won both the Big Four Scoring Championship and the Berkley Trophy at the close of the '58 season, retaining the latter award for the next two years.

Bill continued his football career by joining the McGill Redmen as Head Coach in 1962. He brought with him a great knowledge of the game as well as one valuable year of coaching experience which he obtained as assis-

tant coach while attending the U. of T.

Bill learned that many good things are to be gotten at college, for it was in his first year physics class that he met Joanne, whom he married a year later. They now live in Cote St. Luc with their three daughters; Brenda (aged 11), Kathy (10), and Jana (aged 8). Bill says that his eldest daughter is athletically inclined, while Kathy is swayed to the scientific field. As for Jana, well, she's probably got her eyes and mind on everything, for the world is now just unfolding itself to her. His wife has a B.A., and hopes to teach in the near future.

Relaxation

Bill has three hobbies: golf, squash, and skiing, which he has recently taken up. His favorite pastime is — yes, you guessed it — sports.

When asked about his present contact with the Alouette organization, he replied, "There's none. I'm just a fan." After a second of silence, he quickly interjected (like a proud father), "I enjoy watching Willie Lambert." (Willie previously played for the Redmen under coach Bewley for 2 years.)

One of the most amusing stories during his football career took place just after the Als had their 'drowning of sorrows ceremony' due to their 1955 Grey Cup defeat. When some of the players had left the room, they noticed Pat Abruzzi staggering down the street 'under the weather'. The boys really got a kick

out of that sight, for it was that very same man who had won the Schenley award for the most valuable player in Canada that season.

And work

At present, along with his coaching job, Bill is fully employed

with Reynolds Aluminium of Canada as a sales representative.

When asked the final question (whether he would do the same thing over again if he could relive his life) his simple three worded answer, "Oh, most definitely" pointed out what a truly

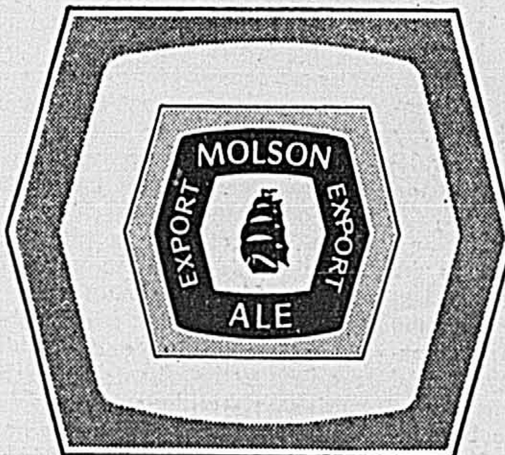
rare man he is—a man filled with happiness and contentedness, one who enjoys his job, and will, hopefully, stay with the Redmen for many years.

...and in a flash, Bill was gone. Where, you may ask? To his Redman practice, of course.



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